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an acceptation, nor have I ever seen it in thirty odd years of reading of French works of all kinds, including dictionaries, vocabularies and glossaries, the latter of which I have consulted with this definite object in view.

Moreover, there is no difficulty about the meaning, according to either of my theories: under *baie*, Littré says: "Petit golfe dont l'entrée est resserrée"; while Spanish *bahía* often means an arm of the sea.

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NOTE ON A PARIS MANUSCRIPT OF
GUERINO IL MESCHINO.

THE Italian prose romance of 'Guerino' (or 'Gherino') 'il Meschino,' sometimes further surnamed 'di Duracio' or 'Durazzo' (in French 'Guérin-Mesquin') has been looked upon at various times as a possible source of the 'Divina Commedia' (cf. Ginguené, 'Histoire Littéraire d'Italie,' i, p. 488 and ii, p. 24ff.). Gaspary, however, together with most Italian writers, attributes the work to a certain Andrea dei Magnabotti da Barberino in Val d'Elsa, who lived about the beginning of the fifteenth century, and is the reputed author of a series of romances. If Andrea is the author of the work, and not merely a translator from the French, as has been supposed, it is, of course, impossible that the 'Guerino' should have been known to Dante.

The same romance exists at the 'Bibliothèque Nationale' of Paris in MS. Ital. 491, described by Marsand, 'I Manoscritti Italiani della Regia Bibliotheca,' i, p. 108, under the title of 'Guerino il Meschino.' This MS. is marked on the back: "Hist. di Durasq."

Bibl. Nat. MS. Ital. 98 is also described by Marsand, i, p. 50, as a "Vita di San Patrizio"; this MS. is marked on the back: "legenda di S. Patrucio."

An examination of the script, kind and size of paper, etc., of these two pieces shows that they are parts of one and the same MS., the narrative of Il Meschino's visit to the Purgatory of St. Patrick in Ireland forming the sixth book of the romance. The last page of MS. Ital. 491 contains at the bottom the words: 'questo loco secundo la legenda,' which are

the opening words of MS. Ital. 98: 'questo loco secundo la legenda di santo patricio fo in quisto modo facto nel suo principio, . . . etc.'

It is this reworking of the legend of the Purgatory of St. Patrick which Ginguené (loc. cit.) erroneously supposes to be the source of the 'Espurgatoire de Saint Patrice' of Marie de France.

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SOME DOCUMENTS IN THE LIFE OF
CHRISTOVAL SUAREZ DE
FIGUEROA.

ALL that we know of the life of Figueroa he tells us in his 'Passagero' (Madrid, 1617), a work of considerable interest, especially for its remarks upon the Spanish drama, and its criticisms of contemporary Spanish authors, of whom he does not always speak in the kindest terms.

Elsewhere,¹ I have attempted a sketch of his career based upon his 'Passagero,' and the following documents, if they add few facts to what is already known, at least seem to confirm the opinion of his character which I have there expressed. Figueroa was a member of that great army of office-seekers in Spain, which first came into prominence in the time of Charles V, and for which recruits have never been wanting up to the present day. He tells us in the most important of the papers here published, a letter written by his own hand in 1624, that he had served his king and country in different capacities for twenty-seven years. The offices he held, however, could not have been very lucrative, or perhaps he was, what was so rare in those days among Spaniards in public office, an honest man. At all events, he informs us in this 'tragic story' as he calls it, that he is without means, and complains bitterly of the ingratitude of his king. His letter, however, must have had the effect of re-instating him in office, for we find him holding the position of *Uditore della Rìgia Udienza* in Catanzaro, Calabria, in 1627, where he fell into the hands of the Inquisition

¹ "The Spanish Pastoral Romances," *Publications of the Mod. Lang. Association*, Vol. vii, No. 3.